

A Paper of Art and Literature.

NO. 8.

GRAND OPERA OF PARIS.—We have again and again pointed out the imminent need of an individual composer in which the musical world stands at present:—and being satisfied that there has been no appearance in composition during the

last twenty years comparable in value with that of M. Gounod, the production of his second opera has been naturally an event of more than usual interest to us. Yet, let it be observed, the case is one of those in which failure cannot be accepted as decisive,—nor success as finally determining the forms which the genius possessed by its writer may ultimately take. The history of Opera is full of cautions in regard to hasty conclusions. In that field of musical enterprise, where every good indication counts as matter for hope, partial excellence or contested popularity in the outset is no cause for discouragement. The forgotten early scores of Mozart, Gluck, Cherubini, Weber, Signor Rossini, and M. Meyerbeer, may be appealed to, in proof that hardly in any case has stage-success or stage individuality been immediate. "One must try several times," said Mendelssohn, who knew better what he was saying about Music than most musicians; "when I have written half-a-dozen operas, I may, perhaps, make something good." The titles of *Mitridate*, *La Caduta dei Giganti*, *Quinto Fabio*, *Silvana*, *Il Figlio per Azzardo*, *Abimelech*, may be adduced to silence any who may be disposed to represent our proposition as a falsehood put forth by obstinacy, or a hallucination honestly employed by partizanship.

Once more asserting that we recollect no such first musical drama as *Sapho* (the *Fidelio* of Beethoven excepted,)—and reminding the reader that the nature of the arena in which the new aspirant presents himself inevitably subjects him to the severest comparisons, let us speak of M. Gounod's second essay at the Grand Opera. And first, as regards story, it is noticed that the libretto of *La Nonne Sanglante* has gone through as many adventures as the heroine of one of Count Hamilton's fairy tales. It was written almost a quarter of a century ago (subsequently, though, to our own "Raymond and Agnes") in three acts, for Signor Rossini to set. It was rejected by him, as were also rejected the libretti of *Gustave*, *La Juive*, and other French operas. It was afterwards lengthened, altered, and entrusted to M. Berlioz, who made considerable progress in its composition. In consequence of differences betwixt the composer and the theatre, M. Berlioz relinquished the book some years ago. Subsequently it was proposed to MM. Meyerbeer, Halévy, Félicien David; but these gentlemen—with a considerate honor, which some of our home-smashers of other men's subjects would do well to copy—refused to interfere with a drama which had already occupied a brother artist. After having slept for many years in the managerial portfolio, the MS. was once more taken out, again re-touched, and placed in the hands of M. Gounod. But the title long since got abroad, and a fierce melo-drama,—bearing small resemblance to the work of MM. Seibe and Germain Delavigne,—was produced by MM. Anicet Bourgeois and Maillan, at the Theatre Porte St. Martin in 1835,—which melo-drama probably gave the cue to the Italian librettist of Donizetti's *Maria di Rudenz*.

It would seem, then, as if the theatre had set store on the story of *La Nonne Sanglante*; but whether this be the case or not, and whether this new-old libretto was selected by or imposed on M. Gounod, his good star was not in the ascendant when he consented to make it the subject of his second opera. The idea of a maiden who personates a ghost, in pursuance of a love adventure, being replaced by the Spectre itself, is picturesque enough after its kind, supposing it to flit through the drama like a dream, and not be made the point on which the action turns. We can even accept the incidents enhancing the awe of the first encounter; which probably are among the after-thoughts mentioned, and have been introduced in compliance with the well-known managerial tactics of having some other stage-effect outdone—to surpass the cloister-scene in "Robert." Before the Bleeding Nun (Mdlle. Wertheimer) explains to the young knight Rodolph (M. Gueymard) into what manner of hideous contract he has been beguiled, she leads him into the ruined hall of an ancient palace. This "gramarye" converts into a rich ancestral banquet-room, where a

scene akin to the legend told so simply, but so awfully, by Scott, is enacted. The long-lost and the dead glide in, wearing their ancient feudal dresses and caparisons. They assemble at the board: they surround the bridegroom, who till then has believed that it was his living Agnes in disguise whom he was to meet, and has asked for witnesses to their secret union. In their presence, the Phantom reveals her real nature, and claims him for her spouse. This scene, though hazardous (at the Grand Opera criticised with a yawn as "embêtant,") is still, after its kind, admissible by all who admit the supernatural on the stage. But after this come three acts, of which the substantive incidents are a repetition of terror and explanation, ending in justice to be done on the living murderer of the phantom, who proves to be Rodolphe's own father (M. Merly.) In the fifth act (the worst French fifth act we recollect) the wicked parent aforesaid is made to throw himself on the daggers of assassins in wait for his son, in order that he may deliver the latter from the spell and restore him to a living bride. The happiness comes too late, however,—the Nun is the heroine. Nor is the story only objectionable as dramatically oppressive—it is full of musical drawbacks and difficulties. The Nun, who is made to sing too much, must of course have a low, deep voice; owing to this the principal *soprano* Mdlle. Poinot is so long absent from the scene, that her stake in the drama is almost forgotten,—and, to supply a musical necessity, the part of Urbain, a sprightly page (Mdlle. Marie-Dussy) has been interpolated. But the boy's presence is too obviously an interpolation to relieve the night-black gloom of the legend, and to furnish the composer with anything like one of those dramatic realities by which a musical idea is naturally suggested.

We have dwelt on the defects of this luckless and impracticable story, because we believe that its lugubrious horror has clung to the composer like a shroud more closely perhaps than he is aware; and in some points has prevented him from exhibiting as much advance on his former effort as might have been expected. But there is no lack of admirable music in *La Nonne Sanglante*, and that which is best is in a style for which M. Gounod's former compositions had not prepared us. His fantastic treatment of the great apparition-scene is excellent. The long symphony which accompanies the desolate moonlit picture of the ruin, with its wild wail of wordless voices borne on the wind, surpasses in dismal fancy and musical coherence Weber's music in the Wolf's Glen, and Meyerbeer's resuscitation of the nuns in the cloisters of St. Rosalie. There is something, too, more ghastly in the interrupted march accompanying the entrance of the Dead Witnesses than we recollect as heretofore expressed by orchestra. Nor is this ghastliness ascribable to any singularity of instrumentation, so much as to the sepulchral, monotonous uncouthness of the idea. In fresh, glittering contrast to all this are his airs to the ballet (which occurs, by the way, so late in the drama as to lose half its value.) The music of that last pas, in G minor, would of itself decide our author's power to originate, were it the solitary specimen afforded by him in this opera. Besides the above, must be specified the stately introduction to the first act, in which Peter the Hermit (M. Depassio) figures; the legend of the Bleeding Nun, sung by Mdlle. Poinot,—of the best *ballade* quality, which is afterwards cleverly wrought into a duet; and the tenor's grand aria in the third act,—than which last, whether as regards *cantilena* or accompaniment, few movements more deliciously elegant have been contrived. Further, the duet betwixt Rodolphe and the Nun, in the third act, is vigorous in thought and effective in the grave plainness of its instrumentation. The light music given to the Page, though gay and pleasing, is less distinguished (to employ a favorite French epithet.) The choruses and two *finales* do not equal in beauty and power those in the first act of *Sapho*. M. Gounod is tempted by his command of modulation, which he uses with felicitous effect (as in the waltz with chorus, which opens his third act) into occasional over-modulation. On

the other hand, he seems to have made progress in the variety and brilliancy of his scoring. These are merely first impressions; but few five-act operas have left on our recollection impressions so distinct after a first performance; and the fact may be accepted as a criterion of the individuality of the music of *La Nonne Sanglante*.

The execution of the work is satisfactory, though not super-excellent. The weight of the drama lies upon M. Gueymard, who sustains the burden vigorously and with care. No magic, however, can make this part grateful, or one generally tempting to an operatic actor. The Ladies named as having personated the real and the phantom Bride, and the Page, will all three rise in public estimation for the zeal and steadiness with which they have seconded the composer. Regarding the immediate success of the work,—announced as "decided" in every French criticism that we have seen,—it is impossible to offer an opinion. Since the Grand Opera has become an Imperial establishment, it has entered into the category of the "Mysteries of Paris." The distribution of boxes, stalls, &c., &c., "for a first night" has become a matter of Court favor,—distinctly announced as such at the box-office; and thus the temper of the audience on such an occasion can in no respect be admitted to represent the connoisseurship of the public. Whatever the fate of *La Nonne Sanglante* may be in the Rue Lepelletier, we cannot fancy that the opera will prove universally successful,—though, as we have said, neither present success nor present failure can be accepted as decisive of its composer's ultimate position.

For Dwight's Journal of Music.

Meyerbeer's "Prophet."

Mr. Editor:—Allow me, through the medium of your Journal, to express my surprise at a portion of your Diarist's "No. II. from Abroad," in which he speaks with the greatest enthusiasm of Meyerbeer's "Prophet." Should this meet his eye, he will pardon me for not understanding how any one with his high ideas of true Art, his ardent love for good music, and who is so devoted a disciple of the master of masters, Beethoven, can suffer himself to be so dazzled by effect, as to judge of the "Prophet" in the manner in which he does. Before I proceed, let me say that, according to the Diarist himself, I am capable of passing an opinion upon this opera, for I "have heard it adequately given, and in a language which I understood," upon one of the first stages of Germany, second only to Paris in its means of effect, both musical and scenic. But I must confess that my first hearing of it pleased me so little, that it appeared to me so much in the light of a noisy spectacle (for the "constant crash of brass," which, strange to say, was "not heard" by the Diarist, appeared to me to predominate in the whole performance,) that I could not make up my mind to hear it again during my stay in Europe.

Your friend remarks that the music is of such a purely dramatic character as to appear to little advantage in a concert room. But is that true music which is dependent on stage effect for its beauty? Take the Quartet or Trio from *Fidelio*, the "Non mi dir," or "Batti batti," from *Don Juan*, or even one of the comic arias, etc., from *Figaro*—will they not sink just as deeply into your heart, or give you just as much cheerful pleasure, if heard from beautiful voices in a drawing room? In the theatre, it is true, you have the additional enjoyment of the dramatic effect—the same as afforded you by a fine tragedy or good comedy—but, I say again, one should not be dependent on the other. There is, in-

deed, an exception made by the melodrama, as in the grave-digging scene in *Fidelio*, where the two are so inextricably interwoven, that one would be nothing without the other.

You will observe that the stand-point from which I view the matter lies within the precincts of the old school of music. I know very well that in what I have said above, I have the whole "new school" against me, of which just that which I there condemn, is a vital principle. I could defend myself, but that would carry me too far at present.

As regards the plot of the opera, it is, in the first place, historically incorrect, and besides, seems to me—to use a homely phrase—very "soft." This epithet also applies, in my opinion, to the character of John, which is psychologically impossible under the circumstances, and also contrary to history. His love for his mother might indeed have been made very touching and impressive, were it not carried too far, even to affectation. How your correspondent can attempt to compare this weak representation of filial affection to Beethoven's sublime portraiture of connubial love, is incomprehensible to me—I could almost call it sacrilege.

I would not be supposed to deny that the hand of the master appears in the "Prophet," in very many points. The instrumentation is splendid (if it were only not so very noisy—I cannot forget the terrible headache it gave me); some of the music, as the march, the dance, several of the choruses, etc., are very pleasing, though the solos are deficient in melody; and there is something deeply impressive in the solemn "*Ad nos, ad salutarem undam*," of the three Anabaptists, as it breaks out suddenly amid the sounds of revelry and joy, and, recurring ever and anon in various situations, forms a sort of key-note to the whole.

Then, too, the scenic effect is unsurpassed. I had the good fortune to see the skating-waltz performed by many more than "six men and one girl," and in a masterly way, and thought the whole scene one of the prettiest I had ever witnessed. The betrothal scene, too, has all the magnificence and certain kind of sublimity of a very grand pageant. But all this is not the merit of the composer, and only reminds me of an anecdote which I once heard in reference to it. When *Le Prophète* had been performed a few times in Paris, with all the pomp and splendor which mind of man could conceive, hand of man execute, and eye of man endure, there appeared in the papers, making the rounds of them all, an imaginary bill of expenses for the new opera. After setting down the Prophet's crown and cloak, the rising sun, and the like, at so many hundred thousands of francs a-piece, and decreasing with other items in proportion, the prices suddenly skipped from several hundreds to: "Music, etc., 2 1-2 francs!"—I thought this very characteristic.

I have endeavored to criticize impartially, though I may not have succeeded. I do not judge alone however from the one performance of the "Prophet" which I witnessed, but have read, heard, and talked about it, besides, quite enough to form an opinion. And so far from thinking, with the Diarist, that Meyerbeer's operas improve in the order in which they are born, I find just the contrary to be the case; at least with the three which I know best: the above-named, the *Huguenots*, and *Robert le Diable*.

The latter has many truly great portions which I think your friend would recognize, were he to hear it again, and forget, in a measure, the absurd plot.

One thing more, and I conclude. Did I not know that your correspondent A. W. T. and the Diarist were one and the same person, I never could have believed it possible that the eulogy of the "Prophet" had been penned by the same individual from whose soul came that truly beautiful second letter upon the Cologne Cathedral. But I sincerely hope that the deep heart-chorus which he lets resound in the latter, will, ere long, overpower and drown the shallow, sensuous melodies which play around the former.

A SUBSCRIBER.

Diary Abroad.—No. 3.

CASSEL.—Oct. 4. Last evening went to the Opera, —more with the hope of seeing Spohr than from any desire to hear *Der Unbekannte*, grosse Oper in drei Aufzügen, von Ed. Biberhofer, Musik von J. J. Bott." The hope was however cut off, for Herr Bott directed the performance of his own music. Bott is still a young man, and, they say, is a favorite pupil of Spohr, and that through the influence of the old violinist, his work was put upon the stage; and indeed on hearing it I could easily believe it. The muse of modulation—not moderation—evidently assisted at its birth. The instrumentation is great—in quantity. Almost everything is loaded, over-loaded, or super-over-loaded. Brass and parchment have Italian Carnival. Wilson says the whole thing is hung upon one little melody, and that one mighty commonplace; and Wilson hits it there. I read an anecdote of Gluck the other day somewhere to this effect. He and another person were examining a song or air; it was all good save one passage, and what the fault here was they could neither of them make out. "Stop, let's think," says the old Ritter; "hm, hm, hm, I see you have been making music in this passage." M. Bott has made an immense deal of music in the *Unbekannte*.

François, exactly five years before his present appearance upon the stage, was picked up yonder near the mill, dying from fatigue and hunger. He was taken in by the miller, and remained there afterwards as one of his assistants. His amiable qualities win the love of the miller's niece, and gain the old gentleman's esteem to such an extent, that, though his previous history is a secret, impenetrable, yet this morning the young couple are to be married. Uncle Perrot begs François to clear up the mystery in vain. We make the acquaintance of the parties as they successively appear in answer to the morning song of greeting from the villagers. While all are in the church at the wedding, a ragged straggler makes his appearance, acting out the last stages of weakness, weariness and starvation, with an amount of physical exertion and Herculean strength which would do honor to a second quality Samson. He reaches the spot where François was found five years before, and there worn out nature gives way. Well he is picked up, taken into the mill and revived—I never so fully appreciated the reviving qualities of a glass of stage wine as on this occasion. When François, on his return from the church, sees him, the murder is out. The two are old acquaintances—both are runaways from the galleys! Bad state of things for François! Well, he tries to buy the stranger's silence; gives him all he has on condition of his leaving him in peace. But the thief skulks back to the mill afterwards and steals the miller's money. François pursues him, the thief threatens to make him known. François heeds not this threat, and the thief shoots him in the arm. On examining the wound, imagine the horror of all the brass instruments in the orchestra, when on the wounded arm the galley brand is found! Of course here is a great scene, but finally all unite in trusting in the honor of the new husband. Well, in the end the thief is caught, and to revenge himself upon François he declares to the brigadier of the *gens d'armes* that the said François is in fact Antoine Beaumanoir, an escaped galley slave. Bad again for François and his young wife! "What," says the officer,

"Antoine Beaumanoir!" And then he goes on to say that Antoine's brother is dead, and farther, that on his death bed he declared himself the criminal, whose punishment Antoine had borne out of compassion to the wife and children of his brother,—and then, so far as we know, "all went merry as a marriage bell."

This very touching drama, with its very probable incidents, manufactured by Herr Biberhofer from an old French play, with lots of pathos in the poetry—gives our friend Bott the necessary occasions for soul-thrilling music. Where the Unknown came in, dragging his worn out limbs after him one by one, the music dragged just so heavily, and made the hearer almost as weary—a triumph for Mr. Bott. When François, in a whole page of text, expresses his abhorrence of the thief and murderer who sits there quietly asleep, in the usual very comfortable position adopted upon the stage—the music is almost as abhorrent, which is triumph No. 2. When the robber is finally caught and cries to François for help, we involuntarily join in the cry—triumph No. 3. And so I might go on.

A lot of dance music came in in one place, a most pleasant relief to the learned Spohrism of the other strains—I say strains. During the dancing, which in the text book is called a ballet, I fell into a moralizing train of thought. I have seen ballet in which there was a soul of beauty, the very poetry of motion, the triumph of pantomimic expression—but all I could see in the dancing on this occasion, was, that half a dozen rather clumsy girls were trying to out-do each other in lascivious attitudes, and in standing upon one leg. So I moralized upon the fact of so many human beings possessed of immortal souls, devoting all the energies and capacities which their Creator has given them, making it the great object of their lives to acquire an accomplishment, in which after all every goose in yonder flock can surpass them out and out. I was reminded too of our wiggle-voiced women singers now so fashionable, who stand like stocks upon the stage and try how long they can hold out a note without taking breath—but who are cast utterly into the shade by every toad one sees in a Spring mud-puddle—both in the wiggle and in the time they can sustain it.

Bach, Beethoven—Bott—it does not sound well. A plague upon your great talents and learning! Give me a spark of Genius—even though it be but such as is a law unto itself. Perhaps the poet Dwight—not he of the *Journal of Music*—may have shown as much talent and learning in his "Conquest of Canaan" as Milton himself—I never read it to see; but I reckon, in the life-giving spirit of poetry, some twelve-line expression of Longfellow or Bryant outweighs it all. So Herr Bott's opera may be a bottomless pit of talent and learning and Spohrism; and yet better be the composer of Hatton's "Day and Night" or Southard's "No More," than the whole of it.

Musical Correspondence.

From CHICAGO, Ill.

CARL BERGMANN AND AN OLD ACQUAINTANCE—CONCERTS—PHILHARMONIC SOCIETY—SINGERS—YEARNINGS FOR THE BOSTON MUSIC HALL.

Nov. 13.—I have often thought of writing you about the musical life in our city, and have only delayed for want of matter, as Concerts and public amusements are with us by no means as frequent as in the good old city of Boston; and I must confine a great part of our enjoyments to private gatherings, such as we create among ourselves; and if friend BERGMANN, and some few musicians whom chance has thrown among us, were not here, I think that music, such as you and I want to hear, would be an unknown thing altogether in this Western, money-making place. It is quite often, however, that BERGMANN and one or two others meet in my house, and, with the aid of "that splendid yellow Grand" which you and the Bostonians who visited the Concerts last winter, will certainly recollect, go through some Trios, Sonatas and even Symphonies,—thinking that we must be contented with the four-hand arrangements, as

long as we have no orchestra to play symphonies for us.

But we, too, have a concert season, as well as you, and I dare say that it has fairly opened. OLE BULL, aided by STRAKOSCH, Madame MARETZKE, and Madame PATTI STRAKOSCH, has given us two concerts this week, and Signora ROSA DE VRIES is announced for the week coming. BERGMANN will soon give a concert, with an orchestra selected among the resident artists and musicians, to be supported by the PHILHARMONIC SOCIETY. This society is now practising under the direction of BERGMANN, and will soon commence its series of subscription concerts. I have witnessed some of the rehearsals, and every thing promises fair. They are now practising "The Seasons," by Haydn, and will produce "The Spring" in about four weeks. The solo parts are well sustained. Miss HUGONIN (?) possesses a fine soprano voice, and some bad habits accompanying her execution will soon disappear under BERGMANN's tuition. The tenor is really a fine one, and considering the rare chance of finding only a passable solo tenor, the Philharmonic possesses a treasure in Mr. SEAVENS, who came here from Boston, and is no doubt known to some of your readers. Mr. LOMBARD sustains the bass solos and does very well. This much of the Chicago Philharmonic; I shall say more after their appearance in public. There is also a rumor that we shall have Mr. MASON, the native pianist, here; and some people do even talk of GRISI and MARIO (!) We will hope for the best, and they may calculate on fine audiences. OLE BULL's Concerts were very well filled, and Chicago people seem to be very fond of musical entertainments.

Your paper I always read with envy; it makes me feel bad to read so much about the splendid concerts of all your splendid societies, being aware of the impossibility of going to any of them. How comfortable I should feel in a corner of that big Music Hall on a Sunday evening, with the display of the chorus and orchestra before me! We really do not appreciate the good while we enjoy it, and I advise every one who has an opportunity of enjoying the advantages that a residence in Boston affords, to improve it by all means, for times may come when he will have to share my lot.

Yours truly, H. B.

From FRANKFORT on the MAIN.

BEETHOVEN'S BIOGRAPHER—ORATORIO FOR BOSTON—WEIGL'S "SWISS FAMILY."

Oct. 20.—I have spent several hours both yesterday and to-day with ANTON SCHINDLER, the Biographer of BEETHOVEN, a tall man, face somewhat marked with small pox, very erect in his carriage, and near upon his 60th year. Of what exceeding interest his conversation upon his great master has been, it is easy to imagine. A point or two only however shall I record here.

I turned his attention to the passage in the second edition of his book in which the Oratorio for Boston was spoken of, and besought an explanation. Mr. Schindler replied to this effect:—that some Boston Banking-house, whose name he did not know, having occasion to write to the then important house of Geggmüller, Bankers in Vienna, inserted in their letter an order for Beethoven to compose an Oratorio for some body or some society in that town of Boston. The passage was copied and sent to Beethoven. The order pleased him, and as he was then just ready to begin upon his friend Bernard's text: *Der Sieg des Kreuzes*, ("The Victory of the Cross") which he was to compose for the great "Society of Friends of Music in the Austrian Capital," he determined at once that this should also be sent to Boston. One thing

that delayed him in the work was the necessity of having Bernard curtail his poem somewhat,—a second, the preparation for the grand concerts of 1824, and finally the whole thing was killed by the Galitzin affair, his troubles with his nephew and his death. Must we rest satisfied with this meagre account?

Is there no way of learning what Banking house in Boston gave the order, and at whose instance? There could not have been many bankers, or men doing business in Vienna, in Boston in 1823, and I see little occasion for any banking transactions with Vienna at that time, except in the case of medical students, who might have been studying there, and whose funds would be sent in some such manner. Is there no veteran physician in Boston who was then a student and who can give a clue to the said "Banking-house," which I suppose was not a Banking-house in fact, but probably some distinguished merchant? The affair is too creditable to Boston not to be sought out, and though I have tried once in the *Transcript*, and once in *Dwight's Journal*, in vain, to get at something. I do not despair, if others will try their fortune in seeking out the facts.

Last night I was brought to the Opera by seeing the name of JOSEPH WEIGL upon the bill, and that too in connection with his "Swiss Family," which for so many years has held its place upon the German stage. It is a work I have long desired to hear, and had now for the first time an opportunity. When the Overture began I was quite taken by surprise; for, though the number in the orchestra was about thirty-seven, still no trombones or other brass instruments, save two horns, were there. And in fact, the drums and a trumpet in one, or possibly two passages, very lightly used, were all the mere noise of the entire performance. How delicious and how satisfactory was this music! The prima donna, who acted very finely and executed exceedingly well, had the execrable habit of making all her tones thus ~~~~~, a smooth tone being only occasionally heard; in other respects I relished the performance highly.

It seems Count Wallstein, having fallen from a precipice in Switzerland, was found and saved by Richard Boll. The Count, in his gratitude, brings Richard, his wife, and daughter Emeline, with him to his estate in Germany and means to make them happy. Emeline's lover is left behind, and love and homesickness have disordered her mind. The Count has a house, garden and all that belongs thereto constructed precisely like that in Switzerland for the Boll family; but all is of no avail; the condition of Emeline leads her parents to determine upon returning, and it is not until the lover has been found and recalls her to her right mind by singing songs of home, that all are made happy away from their native mountains. This seems a very slight subject, and so it is. But Emeline's home and love-sickness, the sorrow of the parents, the deep affection of Emeline's lover, and the gratitude of the Count, all give occasion for truly beautiful expression in music. So too the folly of the clownish servant of the Count, Paul, who imagines Emeline to be in love with him, gives rise to truly comic scenes and two or three really droll songs.

The drama is therefore very pleasing, and I must say that my tears started several times, unwittingly. There is no great straining after grand effects. What the drama is, is also the music: melodious, easily flowing, dramatic, beautiful in a high degree, with no straining; no froth and fury, no tearing passion to rags, no splitting of the auditor's ears. The dialogue was mostly spoken. When common sense begins to be followed in America and the people are appealed to to support

a people's opera, I hope the "Swiss Family" will be made into English and become a stock piece with us.

A. W. T.

From DRESDEN, Oct. 30.

GERMAN OPERA—FRAULIN NEX—THE DRAMA.

We have now been four months at Dresden, and find it a really charming place. I have taken an apartment here and shall remain till Spring, when I shall probably turn my steps towards Florence, spending a month at Nuremberg and Munich on the way. I wish our musical friends in Boston could enjoy with me the opera here, the finest by far I have heard during this sojourn in Europe. We have as prima donna a certain Madlle. NEX, who, when her various gifts as singer and actress are considered, seems fully equal to any prima donna I have ever seen; and when to her singing is added that of a capital tenor of great celebrity, Herr TICHATSCHKE, an excellent contralto and baritone, a glorious orchestra, a perfect chorus and a *mise en scène*, both in regard to costume, scenery, &c., no where exceeded, and, according to my experience rarely equalled, you have a *tout ensemble* as delightful as it is rare. I can scarcely tell the pleasure I have experienced in hearing some of the best of German operas under such happy auspices. The repertoire of this Madlle. NEX is something almost fabulous; I think I do not exaggerate when I say she has sung twenty different operas since I have been here, and sometimes three different ones in one week.

And not only in opera is this theatre so perfect, but the dramatic representations are worthy of the Theatre Français; Shakspeare is given here in a style which would do Macready's heart good, and it is hardly needful to say that the classic drama of Germany here finds a most faithful interpreter. I go constantly to hear the plays of Goethe and Schiller, and find it not only a most useful exercise in German, but also a most agreeable recreation. I do not know if you are a German scholar or no, but I know you will feel what a rare pleasure it must be to see the classic drama of any language so beautifully acted. With us one rarely sees more than two or three actors at any one time who are above mediocrity, and the actors, as a class, with us, are better fitted for the plough, the loom, or the anvil, than to interpret the thoughts of great men. The theatre was a passion with me from a boy, but when I came to man's estate I soon became thoroughly disgusted both with the actors and the public taste. I therefore seem to be living over again earlier years in again finding so much pleasure in the drama, and at an age when the wild flights of youthful fancy, which lends so much beauty as well as interest to the theatre, have been sobered down to the hues of every day life; and I find therefore the theatre a source of pure intellectual pleasure.

Dwight's Journal of Music.

BOSTON, NOV. 25, 1854.

Concerts of the Week.

I. MENDELSSOHN QUINTETTE CLUB.

An auspicious opening of the sixth Chamber Concert season was that of Tuesday evening. Pleasant weather, pleasant place (Chickering's saloon), pleasant company, and we are happy to say, large, conspired with a choice programme to renew the pleasantest associations of the past. We believe, too, it was the general feeling that our friends exhibited decided improvement, over

last year, in their rendering of quartet and quintet. Mr. AUGUST FRIES, in the leading violin part, never played so smoothly and with such purity of intonation. Mr. MEISEL, the new member, makes an excellent second violin. Mr. WULF FRIES always plays the violoncello with the true feeling of an artist, absorbed in a single regard to the purpose of the music, and though physically ill throughout the evening, persevered devoutly and successfully in making good his part; and these were duly seconded in the by no means least important middle parts of the harmony by Messrs. KREBS and RYAN.

This was obvious at once in the performance of the first piece, the second of Mozart's great Quartets dedicated to Haydn, that in D minor. Possibly there might have been a little more distinctness in the first few bars of the Allegro Moderato, but presently the stream flowed clearly, smoothly and delightfully enough, seducing sense and soul with the sweet Raphaelic charm of Mozart. The Andante sang upon the strings, as the composer may have first heard it in the tone-chambers of his spirit;—a fervent, heavenly strain of kindred beauty with the air: *Deh vieni non tardar* in "Figaro," which one who has once heard Jenny Lind sing it, must ever cherish as the type of the purest vein of song. The Minuetto, impetuous and in style more antique and Handelian, and the Finale, in quaint minor ballad-like form, Allegretto six-eight, with its variations, each more interesting than the last, and spontaneously flowing from the interest of the theme, also left an undisturbed impression.

Mendelssohn's second Trio, (in C minor), has become a confirmed favorite among our classical music-lovers through the public and private performances of Jaell, Otto Dresel and others, and failed not to make its mark again in the rendering this time by Messrs. J. C. D. PARKER and the brothers FRIES. The young pianist seemed to be full of his author and his theme—in truth a partial and devoted Mendelssohnian, which is to his credit—and his fingers ably seconded his feeling of the music, giving a skilful and impressive rendering. The fairy Scherzo especially was beautifully done. In some of the stronger passages, however, of the first and last movements, the thread of the story in the upper part was sometimes lost to our ear, drowned by the loud accompaniment of the left hand.

These two fine compositions of the First Part were grandly balanced by the concluding piece, the glorious Quintet of Beethoven, in C, op. 29; it was one of the best interpretations which the Club have ever given us of a work of Beethoven, and that one of his most characteristic and inspired works.

For lighter pieces we had a couple of Romances, for clarinet and piano, by Robert Schumann, both simple, original and poetic little thoughts, and well sung by RYAN's clarinet, with PARKER's accompaniment. Also (for opening of the Second Part) an Andante from a Quintet by Mozart, for horn, and quartet of strings, a posthumous work. We could not find it so interesting as what Mozart produced in less exceptional forms, although of course it could not want his characteristic grace and fluency. The horn part, a pretty difficult one, was smoothly and clearly played by Mr. HAMANN; but in the nature of the case, all horn tones are so telling, it sounded out of proportion with the strings. We wondered whether Mo-

zart ever tried the experiment of adding a horn part to the stringed quartet more than once; and even whether he did it this once in obedience to an instinct of his own. The posthumous chance discoveries of great men's works are frequently things made to order, or in momentary freaks of experimenting, which they therefore showed no anxiety themselves to have preserved. But we speak only from a single hearing of one movement only of a work in classical form, which ought in justice to be heard entire.

On the whole, we can remember not more than one occasion when we have received so much satisfaction from a Concert of the Quintette Club; and that was when the commemoration of their patron saint's birth-day gave a peculiar unity and charm to their programme. We congratulate the lovers of this select and intimate kind of musical reunions on the prospect of so fine a season.

II. THE ORCHESTRAL UNION.

The cold November rain did not see fit to suspend its drenching hey-day in favor of the beginning of Afternoon Concerts, no longer mis-called "rehearsals," upon Wednesday. Yet there were scattered through the Music Hall full twice as many people as were wont to venture out in such storms in "good old Germania times." It showed that much was known and expected of the material and temper of Mr. ZERRAHN's orchestra; and the first experiment was so eminently satisfactory to all present that there cannot be a doubt of a right full house on the first fair Wednesday afternoon.

Among the thirty we recognized ten or eleven of the old familiar forms and faces of the Germanians, besides several of the best resident musicians who eked out the strength of the Germania last winter. CARL ZERRAHN's conductorship was the theme of general admiration, and seemed to operate electrically upon every member of his band, so that there was a unity, a precision, a vitality and sympathetic accent, through the entire list of performances, that reminded one without regret of the Germanians. For the short time they have been organized he has them under admirable control, and there was no lack of energy or delicacy wherever and in what degree soever each was needed. He seems thoroughly to comprehend his task and his materials, and directs with equal fervor and firm self-possession. Evidently there is a good deal of the right kind of fire in the man. The orchestra, to be sure, is small, like the Germania, and has not a sufficient proportion of strings to hold in euphonious equilibrium the full complement of brass. This we felt particularly in the opening overture, Reissiger's *Felsenmühle*, which was capitally played, and in the resounding climaxes of Wagner's *Tannhäuser* overture, which, though not always nice and pure in detail, was made about as effective and imposing as a whole as we have ever heard it. Yet the quality of the said brass was unexceptionable,—rich and musical in tone, to the degree that the ear was not offended by its loudest fortissimo; only four first and four second violins, and in so empty a hall too, could hardly bear up against its overpoweringness. The religious theme with which the *Tannhäuser* opens, for the brass and solemn, rich low reed tones, was finely given, and the crescendos and immense finale, with the persistent accompaniment of that energetic violin figure, were highly effective.

The laughing, fairy Scherzo from Mendelssohn's third Symphony was rendered with a neatness, grace and piquancy that excited the liveliest approbation. The rest of the programme (for they have printed programmes,) was of a lighter cast, for we call the orchestral arrangement of Schubert's *Lob der Thürens* light, inasmuch as it has grown hacknied, a fate that has befallen a few of the songs of that great genius, though it can hardly be supposed possible of many of them. Besides, orchestral transcriptions of songs, however they may take for the moment, seldom wear well. The Waltz, by Wittmann, "Magic Sounds," was one of the most euphonious and luscious of the tribe; its blended sounds melting like sweet grapes in the mouth. Mr. ZERRAHN's "Prairie Polka," too, was spirited and pretty. Meyerbeer's "Coronation March" from the *Prophète* made a noisy, Jullien-esque conclusion.

Having thus successfully tried the temper of their steel, this little orchestra are now ready to open upon Symphony in public, which they will do next Wednesday in the "Jupiter," or Fugue Symphony of Mozart, a work always popular with our habitués.

III. MENDELSSOHN CHORAL SOCIETY.

The Concert of Saturday evening was an exact repetition of that of the Sunday before. The same music was sung, and in the same excellent manner. And we are sorry to say that the resemblance ceased not there. There was again the same small audience. The spell of that week's bleak November weather seemed not yet to have rolled away from the minds of concert-goers, although the streets were dry. There may have been a mistaken impression too that it was to be on Sunday. We can hardly allow ourselves the satisfaction of supposing that the general public had made up its mind so unfavorably about the quality of the "Widow of Nain" as a composition, as to stay away on that account. Publics are seldom so appreciating or so reasonably exacting. We should have fancied Lindpaintner's work more likely to be popular for some time, than many a better thing: for it has bright and effective choruses, is richly, loudly instrumented, and is full of solos, duets, &c. But if it was really the longing for "Elijah," and "St. Paul," for the "Messiah," and "Israel in Egypt," if it was a sense of the feebleness and shallowness of a Lindpaintner in comparison, why—although we think the pains of three hundred people in learning a work so well, deserved at least one full house—we shall rejoice in it as an encouraging omen for the musical taste in Boston; for as is the demand, such must be the supply. Let us anticipate the prevalence of the highest standard in our oratorio supplies henceforward. At all events, whatever may or may not be popular for to-day and for to-morrow, we will count it all gain if this lesson has been learned: namely, that it is not good to go out of one's way for new things, simply for novelty's sake; and that the oldest will still be found the newest until something equally inspired with genius shall be brought in competition with it.

We are led to these remarks by noticing a certain bitterness of controversy in the newspapers about the policy of the Society in this matter. One party (strangely claiming to be alone among the critics in its low estimation of Lindpaintner's

work) visits the Society with unsparing censure for wasting its young energies upon worthless music,—as if nothing but the recognized best should ever have a hearing. Another in defence declares that the public crave novelties, that there are as great musicians now as the world ever had, and that it is the mission of a choral society to usher new and obscure oratorios into the world that *they* too may become famous as "Samson" and "Elijah" did before them! Both positions are extravagant. But the latter is positively blind. Did Herr Lindpaintner then require an American choral society to establish his claims to the title of genius? His rank has long been settled, his "Widow of Nain" has been performed in Europe, and we can find no evidence that it has anywhere taken rank among the masterpieces of great sacred music.

But the MENDELSSOHN CHORAL SOCIETY have better things in store. They are rehearsing "Elijah" with great vigor, and the memory of last Christmas tells us what to expect of their forth-coming production of the "Messiah."

Musical Intelligence.

Local.

The HANDEL AND HANDS SOCIETY had a promising rehearsal with orchestra of "Elijah" last Sunday evening. Never was such a power of harmony packed into that amphitheatre Lecture Room. To-morrow night is the final *repetition* in the great hall, and on the Sunday following it will be produced in public.—The MUSICAL EDUCATION SOCIETY offer another of their feasts of good solid, satisfying music in the Meionoon, Monday evening.—The MUSICAL FUND SOCIETY have reconsidered the matter and will in the course of the season give some cheap Afternoon Concerts; but suffer then to open their season in full form first, with the "Heroic Symphony," &c., on Saturday evening, Dec. 2d.—The Bee tells us that there is also a Native American orchestra organizing itself to give afternoon concerts in Tremont Temple. Does "Know-Nothing-ism" infect music too?—Our young *tenore*, MILLARD, announces an attractive Concert (see advertisement). The young *debutante* who is to assist, Miss EMMA DAVIS, is a pupil of Mme. ARNOULT, and has really a remarkable voice and talent.—The same young lady is to debut first at Salem, on Thanksgiving night, at the concert of Mr. B. J. LANG, a teacher and pianist in that city.

The MENDELSSOHN QUINTETTE CLUB are to give a series of private concerts in New Bedford.

New York.

OPERA.—There were no less than four different operatic performances last Monday evening. At the Academy were GRISI and MARIO, &c., in the "Barber of Seville;" at Niblo's the new English company, with Mlle. NAU, &c., in Auber's "Syrén;" at the Broadway, the LOUISA PYNE company, in Wallace's "Maritana;" and at the German Theatre, in the Bowery, "Masaniello" in German. There is one thing to console us in the distance; we could not have snapped at all those baits had we been near. But to go back and resume the thread of events which, in the frequency of newspaper reports, we have perhaps too much slighted in these columns:

We left GRISI and the Academy in the full splendor of the purple and gold of Rossini's voluptuous *Semiramide* music, and Allegri's scenery to match. Then came MARIO's illness and a suspension of the opera, with ominous shakings of the head about its being again resumed. But Hackett, weary of his losses, wisely put the whole thing back into the hands of the Academy directors, who announced MARIO's recovery and a new season to commence with *I Puritani* on the 14th inst. But his physicians interposed, and two acts of *I Puritani* and one of *Semiramide* were given without MARIO. As an offset, the first appearance of the old favorite BADIALI, in one of his strongest parts, was accepted with enthusiasm. The only exception taken was in some just censure of the old clap-trap trick of waving American flags in the *Libertà* duet between him and SUSINI; this was

happily dropped in subsequent performances. On the Friday following, Rossini's sparkling "Barber" drew a positively full house, which was repeated Monday night. GRISI as Rosina was "bewitchingly coquettish," to the surprise of all. MARIO, as Count Almaviva, did nothing, it would seem, to qualify the common criticism that his *forte* lies in ballads of the *Di Pescatore ignobile* style; the florid Rossini music was too much for him, nor is he a comic actor. BADIALI's Figaro was what it was in Boston, the best ever witnessed on our stage (if we let his voice and singing outweigh the genuine *buffo* subtlety of SANQUERICO) allowing of course for the over-acting which has become traditional in this opera upon every stage. SUSINI's Dr. Bartolo is praised, although, like many ponderous *basos*, he is charged with singing out of tune. SIG. AMATTI's Don Basilio seems to have made a poor impression. On Wednesday and Friday of this week *I Puritani* has been repeated to full houses. Of the future movements of GRISI and MARIO nothing has yet transpired, although "mere rumor" hath it, that they will come to our new Boston theatre after Christmas.

HARMONIC SOCIETY.—This body, composed of some three hundred members, mostly amateurs and Americans, like our choral societies in Boston, is the sole representative of Oratorio music in New York, (older similar societies having died out, and the new MENDELSSOHN UNION, under Messrs. TIMM and Dr. QUINN not having arrived at public performance.) It has been about three years in existence under the training of G. F. BRISTOW, and last year produced the "Messiah" with JULIEN's orchestra. Last week they gave at the Church of the Divine Unity, in Broadway, Haydn's Cantata of "The Seasons." The words are taken from Thompson's poem, only treated dramatically, and the poet's descriptive language put in the mouths of characters, viz:—Simon, a farmer, bass (Mr. CAMOENS); Jane, his daughter, treble, (Mrs. STEWART); Lucas, a young countryman, tenor, (Mr. JOHNSON); and chorus of court people, hunters, &c. The *Tribune* says:

Mr. Camoens rendered the bass part with much effect. Mr. Johnson sang dramatically, and might well be on the stage again; he has much facility in upper notes. Mrs. Stewart rendered her part with grace, delicacy and feeling; Miss Comstock, without yet making any claims to be a solo singer, and taking at a few hours' notice the part of Miss Brinard, acquitted herself honorably. The voices are all fresh—they belong to young people. Never have choruses been rendered by any society in this City with the same aplomb, and evincing, under the direction of Mr. Bristow, laborious study. The love duet in Part III. may be particularly characterized for the effect it produced. The hunting chorus was splendid, and, encored, doubly delighted the audience. This work has been liberally plundered by every writer of hunting music since. The finale to the whole is one of the finest things of the great man's pen. It is religious and sublime in its character.

CLASSICAL.—The PHILHARMONIC SOCIETY has commenced its afternoon audience Rehearsals, and is preparing for the first concert. It will open, like our Musical Fund, with Beethoven's *Eroica*. EISEFIELD's first Quartet Soirée was given on Tuesday evening. A Quartet by Schubert, another by Haydn, and a Quintet by Beethoven were announced; also songs by Abt and Sponholtz, to be sung by Mrs. BRINKERHOFF.

The PYNE and HARRISON troupe have been drawing good houses again at the "Broadway," on their way from Philadelphia to Boston.

The NEW ENGLISH OPERA COMPANY made its first appearance on Monday evening at Niblo's, in an English translation of Auber's *Syrén*. Of Mlle. NAU, the prima donna of the troupe, (of whose American birth and subsequent education and career in France we have before given an account,) the *Courier and Enquirer* says that, "while she lacks the beauty and the coquetry of her predecessor," (Mme. THILLOX,) she is "a skilful vocalist, which the other was not." From the same *critique* we copy further:

The usual orchestra of the establishment has been largely reinforced, and the instrumental portion of the performances was with few exceptions very creditable. We cannot say as much for the chorus, which was deficient in numbers, and not thoroughly well drilled. The opera was put upon the stage in a very complete manner as to dresses, scenery, and appointments, and was in this respect highly creditable to the manager. Mlle. Nau, who was of course the Siren of the evening, has hardly a siren's voice; but it is agreeable in quality, and brilliant enough for all ordinary purposes, though entirely deficient in tenderness. She sings, we were glad to find, quite correctly in the Italian style, and not with the French peculiarities which, from her immediately antecedent associations, we had been led to fear. She is most successful in passages of light and delicate vocalization which lie in the upper part of her high soprano voice. In these she is always satisfactory. Mr. St. Albany, the first tenor, has a pretty, light voice. With Mr. Irving, Mr. Horncastle and Mr. Harrison, we have a company which always will ensure a pleasant evening's entertainment to the lovers of English opera.

ANTIOCH COLLEGE, OHIO.—A correspondent writes us:—"We have here a school under the management and presidency of Hon. Horace Mann, now numbering over 400 students. Last April we organized the 'Antioch Musical Association,' under the guidance and management of Mr. L. G. Fessenden, Conductor and teacher of music in the College. We now number forty singers, and very soon will probably have the best trained choir in this great Western country."

Advertisements.

CHURCH MUSIC.

THE NEW CARMINA SACRA; By L. MASON.....Ahead of All!

THIS work has no rival; it contains a greater quantity of excellent tunes than any other: they are all useful, pleasing, devotional; and many are perfect specimens of grandeur, beauty and originality. The admirer of Mr. Mason's music, (and who does not admire it?) will here find embodied a large collection of his most useful tunes. A sale of nearly 400,000 copies of Carmina Sacra shows its wonderful popularity. Published by
Nov 18 8t RICE & KENDALL.

NEW COLLECTION OF CHURCH MUSIC.

THE TEMPLI CARMINA: By GEORGE KINGSLEY.

The attention of Teachers and Choirs is called to this favorite collection. The sale is large, and the music of a superior order. Read the following notices; they are from high authority.

"One of the most complete collections of Anthems, Chants, and Psalm and Hymn Tunes extant. The music is devotional and of the highest order of composition."

BENJ. C. CROSS,

Leader of Philharmonic Society, Phila.

"A valuable and delightful collection of sacred music."

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GILBERT COMBS, A. M.,

Principal Spring Garden Institute, Phila.

"In my opinion it is the best modern work extant. I cheerfully recommend it to all genuine lovers of church music."

C. E. YOUNG, North Pres. Church, Buffalo.

"The most complete book of church music with which we are acquainted. It contains the entire Episcopal service, with a large variety of chants and anthems."—N. Y. Eve. Post.

HOPKINS, BRIDGMAN & CO. Publishers,
NORTHAMPTON, MASS.

Teachers supplied with copies by mail on receipt of 20 post office stamps. Nov 18 8t

MR. S. HARRISON MILLARD,

Begs to inform the musical public of Boston that he is now prepared to receive pupils in

Italian and English Vocalization.

Classes will be formed on the principle of the Conservatoire à Paris.

Particular attention paid to English Oratorio singing, and those pupils who might wish it, would be initiated into the art of Opera acting.

Classes for the study of the Italian language will also be formed.

Residence, 6 Tyler Street.

Soprano Singer Wanted.

A QUARTETTE Choir in a country town in Massachusetts are in want of a Soprano singer of good quality. They can offer but a small compensation for that service, but will guaranty such a number of pupils upon the piano forte as will afford a reasonable support for any lady who is properly qualified to teach. Should this notice reach the eye of any person who can comply with the above conditions, they may address W. T. DAVIS, Greenfield, Mass. Nov 11 8t

A CARD.—Messrs. GARTNER and JUNGNIKEL are ready to receive applications to furnish music (duos, trios, &c. for violin and piano) for private parties. Nov 18

SPECIAL CARD.

TO MUSIC DEALERS AND TEACHERS.

The undersigned publishes upwards of three hundred Musical Works, comprising Instruction Books, Primers, Catechisms, Studies, Exercises and collections of Music for the Pianoforte, Organ, Melodeon, Guitar, Harp, Flute, Violin, Violoncello, Accordeon, Fife, Clarinet, Flageolet, and all brass instruments. Methods for the voice, and the best works on Harmony and Thorough Bass.

Among these are Bertini's complete and abridged Piano Method, Huxten's do. A. E. Miller's do. revised by Julius Knorr, the very best book, and admitted to be such by all the leading professors of Music. Schneider's Organ School, Lablache's Method for the Voice, Carulli, Curtti's and Carcassi's Guitar, Romberg's Violoncello, Spohr's Violin, Wragg and Berbiguier's Flute, Weber's Musical composition, popular Melodies for Bands, printed on cards, Moore's Irish Melodies. All the popular Operas, Oratorios and Masses.

In addition to these books, O. D. also publishes over twelve thousand different pieces of Sheet Music, embracing every possible variety, to which new music is being added daily.

Unusually advantageous facilities enable the proprietor to furnish the works of other publishers at liberal prices, and the attention of Music Dealers and Teachers is respectfully solicited to many advantages to be derived by them in trade with this establishment. Catalogues and trade lists forwarded by mail on application.

OLIVER DITSON, 115 Washington st. Boston.

Boston Musical Fund Society.

THE Government of this Society beg to announce its Seventh series of Concerts, commencing about the middle of November, to be continued once a fortnight, as nearly as practicable. The series for the ensuing season will consist of eight Concerts. The subscription price for the series is fixed at \$3.50. The Orchestra, about fifty in number, has been carefully reorganized, and now numbers besides the members of the Musical Fund Society, many of the former members of the Germania Musical Society, and other resident musicians who have lately settled in Boston. The Government will endeavor to render these Concerts as far as possible worthy of the standard of excellence now demanded, and expected to be acted up to, by any Society desirous of securing and enjoying the patronage of the Boston public.

GOVERNMENT.—C. C. Perkins, President; C. F. Chickering, Vice President; L. Rimbach, Secretary; B. A. Burditt, Treasurer; H. Fries, Librarian; G. Endres, Auditor; I. Moorhouse, F. Fries, Associates.—T. E. Chickering, Geo. T. Bigelow, J. P. Bradlee, S. E. Guild, J. Bigelow, Trustees.

Subscription lists are now ready, and may be found at the principal Music stores. L. RIMBACH, SECRETARY. Boston, Oct. 1854.

CLASSICAL TRIO CONCERTS.

THE subscribers propose to give FOUR MUSICAL SOIREEES in the Meionan (Tremont Temple). The programmes will consist of Classical Trios, Quartets, Solos, &c., for Piano, Violin and Violoncello. Further particulars hereafter.

CARL GÄRTNER, Violin.
CARL HAUSE, PIANO-FORTE.
HENRI JUNGNIKEL, VIOLONCELLO.

Oct 14

**CARL GÄRTNER,
TEACHER OF MUSIC,**

May be found at Richardson's Musical Exchange, every forenoon between 9 and 10.

LESSONS ON THE VIOLONCELLO.**HENRI JUNGNIKEL**

Will receive pupils on the Violoncello. Address Carl Gärtner Oct 14 as above.

MR. GUSTAV KREBS,

MEMBER OF THE MENDELSSOHN QUINTETTE CLUB, Begs leave to inform the public that he is prepared to give instruction on the

FLUTE, VIOLIN AND PIANO.

Applications made at No. 17 Franklin Place will receive prompt attention. Oct 14

MR. AUGUST FRIES,

Respectfully informs his friends and former pupils, that he again is prepared to receive

ADVANCED PIANISTS AS PUPILS,

to accompany them with the Violin in SONATAS, Duo CONCERTANTE, Solos, &c. Applications sent to 17 Franklin Place, will be promptly attended to. Oct 14 3m

MISS FANNY FRAZER,

Has the pleasure to inform her Pupils and Friends that she has returned to the city, and will be prepared to resume instruction in SINGING and the PIANO-FORTE, on and after October 1st. Communications may be left with Messrs. G. P. Reed & Co. or at her residence, "Pavilion," Tremont Street. Sept 16

YOUNG LADIES' VOCAL MUSIC SCHOOL.

Rooms in connection with Mr. E. A. Beaman's Young Ladies' School, No. 23 Temple Place.

E. R. BLANCHARD, Teacher.

Also, Teacher of Music in Mr. Adams's Young Ladies' School, Central Place.

RESIDENCE, 24 WEST CEDAR STREET, BOSTON.

This School is designed for all who wish to acquire the ability to read music readily at sight, and is particularly adapted to the wants of those who desire to fit themselves to receive instruction, from the best masters, in the Cultivation of the Voice, Style, &c. Commencing with FIRST PRINCIPLES and proceeding upwards, by regular and successive steps, the students will acquire so thorough and practical a knowledge of the ELEMENTS of Vocal Music as will enable them to read even the more difficult CLASSICAL COMPOSITIONS with ease and fluency.

For terms, and other particulars, see Circular, which may be had at the Piano Rooms of Messrs. G. J. Webb & Co., No. 3 Winter street, where, also, Mr. Blanchard will be found between the hours of 2 and 3, P. M.

N. B. Mr. Blanchard will be happy to give instruction in schools and academies, if situated in the immediate vicinity.

Having examined the plan of instruction adopted in the Young Ladies' Vocal Music School, we most cheerfully say that it meets our unqualified approbation.

From the success which has heretofore attended the instructions of Mr. Blanchard we feel assured that his school will merit the fullest confidence of the public.

LOWELL MASON, Geo. J. Webb, F. F. MULLER,
Geo. F. Root, B. F. BAKER.

Sept 30

SIGNOR CORELLI begs leave to announce that he has commenced Morning and Afternoon Classes for the instruction of Young Ladies in SOLFEGGIO, at the Rooms of the Messrs. CHICKERING, on Mondays and Thursdays.

For the convenience of those attending schools, the afternoon classes from 4 to 5.

Terms, twelve dollars for twenty-four lessons.

Signor Corelli has removed to No. 47 Hancock Street, where henceforth he may be addressed; or at the Tremont House, or at the Messrs. Chickering's Rooms. Sept 9

MUSICAL EDUCATION SOCIETY.

THE SECOND CONCERT OF THE SERIES WILL BE GIVEN

AT THE MEIONAON,

On Monday Evening, Nov'r 27th.

The performances will consist of select Choruses from the Oratorios of the Messiah, Jephtha, and St. Paul; Solos, Duets, Quartets, &c. will be introduced between the Choruses by the following named members of the Society:

Mrs. J. B. HILL, Miss DOANE, Miss BURTON,
Miss IDE, and Mr. KREISSMANN.

The justly celebrated Duet, "Happy the Man," from the Oratorio Sinai, by Neukomm, will be sung by Mr. B. F. GILBERT and Mr. E. W. HUTCHINGS.

A. KREISSMANN, Conductor.
F. F. MULLER, Organist and Pianist.

Tickets 25 cents each, or six for \$1, to be obtained at the office of the Secretary, 29 State street, or at the door on the evening of performance.

Doors open at 7½; Concert to commence at 7¾ o'clock. JAMES D. KENT, Sec'y.

**MR. S. HARRISON MILLARD'S
MUSICAL SOIREE**

Will take place

AT MESSRS. CHICKERING'S ROOMS,
On Monday Evening, Dec. 4th.

On which occasion he will be assisted by the MENDELSSOHN QUINTETTE CLUB, MRS. E. WENTWORTH, MISS EMMA DAVIS, of Lowell, and other musical talent. For particulars see Programme.

Tickets now ready for sale at Music Stores.

HANDEL AND HAYDN SOCIETY.**THIRTY-NINTH YEAR.****Subscription Concerts for 1854.**

THE HANDEL AND HAYDN SOCIETY propose to give a Series of EIGHT CONCERTS, during the approaching Musical Season, which will include the Oratorios of ELIJAH, THE MESSIAH, MOSES IN EGYPT, Selections from MR. SINAI, ISRAEL IN EGYPT, THE CREATION, &c.

These Concerts will be given at the Music Hall, commencing with ELIJAH, as soon as practicable. The MESSIAH will be given on Christmas Eve.

The Solos will be sustained, in part, by some of the same talent, which made the performances of the last winter so popular, with the addition of other voices, now practicing in the Society's Solo Class.

Conductor.....CARL ZERRAHN.

Organist and Pianist.....F. F. MULLER.

The Orchestra is composed of those members of the Germania Society who remain in Boston, with some of the best resident Musicians.

Due notice will be given of the first performance.

Tickets are now ready at the Music Stores of WADE, DITSON, REED, & RICHARDSON, at EATY & FAIRBANKS, 136 Washington street, and at No. 1 Joy's Building.

H. L. HAZELTON, Secretary.

Boston, October 24, 1854.

AFTERNOON CONCERTS.**THE ORCHESTRAL UNION,**

AT THE

BOSTON MUSIC HALL.

EVERY WEDNESDAY, AT 3 O'CLOCK, P. M.

And continue through the season.

CARL ZERRAHN.....Conductor.

Single tickets, 25 cts; Packages of 6 tickets, \$1: for sale at the music stores and at the door. Nov 23

Boston Musical Fund Society.**SPECIAL NOTICE.**

THE public and patrons of the above Society are hereby informed that the Subscription Tickets for the Seventh Series of Concerts are now ready for delivery at the Society's Room, No. 12 Tremont Street, up stairs, opposite Reed & Co.'s Music Store, from 10 A. M. to 4 P. M. every day.

Oct 28

LOUIS RIMBACH, Sec'y.

MR. J. Q. WETHERBEE,

VOCALIST,
(BASSO CANTANTE.)

No. 18 TREMONT TEMPLE, BOSTON.

IMPROVED MELODEONS.

THE subscriber has recently received from Mr. C. Peloubet, manufacturer of Musical Instruments, a consignment of his improved MELODEONS, which are offered for sale. These instruments are superior in quality of tone and freedom of action to any yet offered to the public, and the prices are not higher than others of more ordinary quality.

A liberal discount from the retail prices will be made to wholesale purchasers. JOSEPH L. BATES,
Oct 28 6t 129 Washington St.

CARL ZERRAHN,

Conductor of the Handel & Haydn Society,

Is prepared to receive pupils on the FLUTE and PIANO-FORTE, and may be addressed at his OFFICE in E. H. Wade's music store. Nov 11

Mlle. GABRIELLE DE LA MOTTE

Has the honor to announce that she has commenced morning and afternoon classes for the

INSTRUCTION OF YOUNG LADIES on the PIANO-FORTE.

Terms, fifteen dollars for twenty-four lessons.

These classes are on the same principle as those established with such great success in the Conservatories of Germany, France, and England.

For classes or private lessons apply at 55 Hancock street, or at Messrs. Chickering's. Oct 21 3m

OTTO DRESEL

Gives instruction on the piano, and may be addressed at the WINTHROP HOUSE. Terms:—\$50 per quarter of 24 lessons, two a week; \$30 per quarter of 12 lessons, one a week.

F. F. MÜLLER,

DIRECTOR OF MUSIC AND ORGANIST at the Old South Church; Organist and Pianist of the Handel & Haydn Society, Musical Education Society, &c. &c.

Residence, No. 3 Winter Place, Boston.

Sept 16

3m

HEWS' PATENT**AMERICAN ACTION PIANOFORTE.**

THE MANUFACTURER is in possession of numerous testimonials from distinguished Musical Professors, who have used the greatly improved ACTION PIANO, commending it in high terms. The attention of purchasers and amateurs of Music to an examination of its superiority, is solicited.

GEO. HEWS, 365 Washington St., Boston.

WILLIAM BERGER,

Publisher and Importer of Music,

No. 82 West 4th Street, Cincinnati, O.

KEEPS constantly on hand a Large and Select Stock of IMPORTED MUSIC, for sale at Eastern prices. New Music received by Steamer as soon as published. A liberal discount granted to Teachers. All orders promptly attended to. Music arranged to order.

Catalogues sent gratis by mail.

Aug 26

FRENCH LANGUAGE.

Mr. DE LAMOTTE, from Paris, begs leave to announce that he is prepared to commence a course of instruction to pupils in classes, or private lessons, during the ensuing winter, and will be happy to receive applications at 55 Hancock street. Oct 21 3m

D. B. NEWHALL,

MANUFACTURER AND DEALER IN

PIANO FORTES,

No. 344 Washington Street, Boston.

PIANO FORTES REPAIRED, TUNED, & TO LET.

VALUABLE ENGRAVINGS.**N. D. COTTON,**

No. 7 TREMONT STREET, BOSTON,

HAS just received one of the choicest collections of celebrated Engravings of the works of the Old Masters ever offered for sale in this country. They were purchased in Europe during the present year; and the variety of subjects and engravers is larger, and more desirable to select from than any previous importation. The following are some of the most important ones—of which there are 16 duplicates—in this collection:—

"The Marriage of Joseph and Mary;" painted by Raphael, engraved by Longhi; a very fine old impression, with large margin, and before the inscription on the temple. A very fine impression of Müller's celebrated engraving of Raphael's "Dresden Madonna." Steina's engraving of the same Madonna. The "Assumption of the Virgin," painted by Titian and engraved by Schiavoni,—a superb impression with open letters. "The Transfiguration," painted by Raphael and engraved by Raphael Morghen. Guido's "Aurora," engraved by Raphael Morghen. "The Descent from the Cross," by D. Volterra; engraved by Toschi,—fine impression with large margin; this is one of Toschi's most celebrated works. "The Madonna della Scodella," engraved by Toschi after Correggio; and "The Madonna della Tenda," after Raphael, by the same engraver,—fine impressions in perfect condition. "The Tribute Money," engraved by Steina, after Titian. "Portrait of Raphael," "La Fornarina," and "La Poeste," painted by Raphael, and engraved by Raphael Morghen,—fine impressions with full margins. "Portraits of celebrated Italians," engraved by Raphael Morghen. Fifteen fine impressions of "The Stanzas of Raphael," engraved by Volpato and Raphael Morghen. "The Judgment of Solomon," splendidly engraved by Anderloni,—a superb proof, with open letters. "La Madonna del Lago," engraved by Longhi, after Leonardo da Vinci, splendid impressions on large paper. "The Presentation in the Temple," painted by Fra Bartolomeo and engraved by Peretti,—splendid proof, with open letters. "Triomphe de Galatée," painted by Raphael, and engraved by Richomme,—brilliant impression in perfect condition. "La Vierge au Poisson," engraved by Desnoyers, after Raphael. "Madonna del Sacco," engraved by Raphael Morghen, after Andrea del Sarto. "Repose," a gem, engraved by Berville. A fine impression on India paper of the celebrated engraving by Mercuri, of Delarocche's "Saint Amalia." Also, a fine proof before all letters of "The Head of Columbus," engraved by Mercuri. "King Lear," painted by West and engraved by Sharp; open letter proof. Also a very large collection of modern engravings, of English, French and German publications.

All new engravings received as soon as published. Orders received for engravings not on hand.

Nov 11 3t

**NOW READY,
THE GREAT WORK OF THE YEAR,
MOORE'S
COMPLETE ENCYCLOPEDIA
—OF—
MUSIC.**

A work which has cost the indefatigable compiler fifteen years of arduous labor, assisted by some of the most distinguished celebrities in the musical world. This splendid work, so indispensable not only to the professional musician, but to every amateur, is comprised in one elegant royal octavo volume, of 1004 pages, double columns, and contains the Biographies of upwards of

4000 MUSICIANS!

Comprising the most distinguished Composers and Performers who have ever lived.

**A Complete Dictionary of over
5000 MUSICAL TERMS,**
With full definitions. **A Complete History of the
SCIENCE OF MUSIC,**
From the earliest times to the present.... A full description of

All Known Musical Instruments,
With the dates of their invention, and their Scales. Treatises on HARMONY and THOROUGH BASS, &c. &c.

**A Book intended to cover the whole
of Musical Science.**

**JOHN P. JEWETT & CO.
PUBLISHERS,
BOSTON.**

July 29

SIGNOR AUGUSTO BENDELARI, Professor of Music, from Naples, proposes to teach SINGING and the PIANO during the coming winter, in Boston, both by private and class lessons. The latter will be given to CHORAL CLASSES, on Tuesday and Friday evenings, for which purpose the Messrs. Chickering have kindly offered the use of their Rooms, in order to afford to as many as possible the advantages of a system of public musical instruction that has been attended with great success in Europe.

Applications to be made to Sig. AUGUSTO BENDELARI, at the Winthrop House, or to Messrs. Chickering & Sons, to whom, as well as to the following gentlemen, he is politely permitted to refer.

REV. SAM'L K. LOTHROP, Samuel G. Ward, Esq.
ARTHUR L. PAYSON, Esq. John S. Dwight, Esq.
Sept 9

MR. J. C. D. PARKER,

BEGS to announce that he is prepared to commence instruction in Piano-forte and Organ playing, Harmony and Counterpoint, and will be happy to receive applications at No. 8 Hayward Place, on and after Oct. 1st.

REFERENCES—R. K. Apthorp, C. C. Perkins, J. S. Dwight, Esqs
Sept 23

**E. R. BLANCHARD,
TEACHER OF THE PIANO AND SINGING.**

Residence, 24 West Cedar Street.
Reference, Geo. J. Webb, Esq. May 20.

**L. H. SOUTHARD,
TEACHER OF MUSIC,
265 Washington Street, Boston.**

Germania Serenade Band.

THE SERVICES OF THIS ASSOCIATION can be secured by applying to
H. E. TELTOW, Agent.
1114 st 30 Fayette Street.

**CHICKERING & SONS,
MANUFACTURERS OF
PATENT ACTION
GRAND AND SQUARE
PIANO-FORTES,
OF EVERY DESCRIPTION.**

**WAREROOMS,
MASONIC TEMPLE,
TREMONT STREET,
BOSTON.**

Apr 29

**NOW READY:
Third and Cheap Edition of the
MODERN SCHOOL FOR THE PIANO-FORTE,
BY NATHAN RICHARDSON.**

Inasmuch as the demand for a cheaper edition of this Instruction Book has been so great, particularly among Teachers, heads of Seminaries, &c., the publisher has been induced to issue an edition containing precisely the same matter, but bound in a plainer style. This Method is more complete and systematic than any other published in this country or Europe, and is now the cheapest. It is recommended by all the first Teachers, as being the very best.

Price, in plain binding.....\$3.00
In the original style, full gilt.....\$4.00
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**GEORGE J. WEBB & CO.
PIANO-FORTES.**

**WAREROOMS
No. 3 WINTER STREET,
BOSTON.**

**ALL INSTRUMENTS
WARRANTED
IN EVERY PARTICULAR.**
Sept 2 8m

A. W. FRENZEL
Will resume his
INSTRUCTION ON THE PIANO-FORTE,
On or before October 1st.

Orders may be left at the music-stores of Messrs. Reed & Co. N. Richardson, or E. H. Wade. Aug 26

**John Bunyan Still Lives!
THE GREAT AMERICAN PICTURE.**

**THE ENTIRE AND INIMITABLE ALLEGORY OF
THE PILGRIM'S PROGRESS,**

In one Picture, 24 by 30 inches, most elegantly engraved on steel, by Andrews, containing 280 human figures, besides all the scenes through which Christian passed, on his journey from the city of Destruction, to the Celestial City, so admirably portrayed by Bunyan. Every Christian family should have this splendid production of human genius.

TESTIMONIALS of the strongest nature, too numerous to publish, have been received by the publisher, from the most distinguished men of England and America.

JOHN P. JEWETT, Publisher.
GEO. E. SICKLES is the ONLY AUTHORIZED AGENT FOR BOSTON. His rooms are at the Am. S. S. Union, No. 9, Cornhill, where he keeps the Engraving for Sale. Also—Plain and Ornamented Frames, designed expressly for it, at the lowest prices. Nov. 12.

Instruction on the Piano-forte and in Singing.

MR. ADOLPH KIELBLOCK respectfully gives notice to his pupils and the public that he has returned to the city, and resumed his lessons on the Piano-forte and in Singing, and may be addressed at his residence, 30 Ash street, or at the Music Stores of Oliver Ditson, 115 Washington street, Geo. F. Reed & Co., 13 Tremont street, or Nathan Richardson, 282 Washington street.

REFERENCES—Lyman Nichols, Esq., 10 Joy Street, Boston.
John Bigelow, " 42 Blossom St. "
Oliver Ditson, " "
George P. Reed, " "
N. Richardson, " "
Hon. T. D. Elliot, New Bedford.
Rev. John Weiss, "
Joseph Ricketson, Esq. "

INSTRUCTION IN ITALIAN.
MR. LUIGI MONTI, Instructor in Italian at Harvard University, will give private lessons in the city.
Address at the Winthrop House. Oct 7 3m

MR. THOMAS RYAN
Begs leave to inform his friends and pupils that he has returned to town for the season, and is prepared to give instruction on the PIANO, FLUTE, CLARINET, VIOLIN, and also in THOROUGH BASS. Applications may be made at his residence, No. 19 Franklin Street, or at Richardson's music store. Sept 16

WILLIAM SCHULTZE,
Of the late GERMANIA MUSICAL SOCIETY, proposes to remain in Boston, and to give instruction on the VIOLIN, the PIANO-FORTE, and in the THEORY of Music.
Address No. 45 Harrison Avenue, or at any of the music stores. Sept 16

**MODEL MELODEONS
MANUFACTURED BY
MASON & HAMLIN.**

THE attention of the musical public is invited to the newly improved MODEL MELODEONS made by us. We believe them to be unsurpassed, in all the essential points pertaining to a good instrument, especially in regard to

Equality, Power, Sweetness of Tone, Promptness of Action and Style of Finish.
Our prices vary from \$50 to \$175, according to the size and style of the instrument. Recommendations from LOWELL MASON, WM. B. BRADBURY, GEORGE F. ROOT, L. H. SOUTHARD, EDWIN BRUCE, SILAS A. BANCROFT, and many other distinguished musicians, may be seen at our ware-rooms.

The opinions of the above gentlemen give them a decided preference to all other Melodeons.

**HENRY MASON. } MASON & HAMLIN,
EMMONS HAMLIN. } Cambridge St. (cor. of Charles,) Boston, Ma.
Oct 28 6m (Directly in front of the Jail.)**

TAYLOR'S PIANO FORTE FOR BEGINNERS.

FIRST STEPS TO THE PIANO FORTE; being an Elementary Catechism for Beginners. By GEORGE C. TAYLOR, Teacher of the Piano Forte, Harp and Violin. Price 75 cents. Usual deduction to the trade. For sale by F. J. HUNTINGTON, 23 Park Row, New York. WM. D. SULLIVAN, Madison, Ga.

**MANUEL PENOLLOSA,
PROFESSOR OF MUSIC.**

MUSIC-ROOM, No. 17 GRAY'S BLOCK, corner of Washington and Summer Streets.

References.
Messrs. CHICKERING, J. P. JEWETT, Geo. PUNCHARD, Boston.
Messrs. GEORGE PRADOT, B. H. SILEMEY, Salem.

**CARL HAUSE,
PIANIST AND TEACHER OF MUSIC,**

OFFERS his services as an Instructor in the higher branches of Piano playing. Mr. H. may be addressed at the music stores of NATHAN RICHARDSON, 282 Washington St. or G. F. REED & Co. 17 Tremont Row.

REFERENCES:—Mrs. C. W. Loring, 33 Mt. Vernon St.
Miss K. E. Prince, Salem.
Miss Nichols, 20 South St.
Miss May, 5 Franklin Place. Feb. 18.

PRINCE & CO.'S MELODEONS,

OF every variety, from \$45 to \$150, suitable for the parlor, lecture-room, lodge-room, or small church. Believing them to be better in tone, more durable, and better finished than those of any other make, they have accepted the agency, and keep for sale only those manufactured by Prince & Co.

G. P. REED & Co.
18 Tremont St., opposite the Museum,
Sole Agents for Prince & Co.'s Melodeons.
Sept. 2

**ANDREAS T. THORUP,
TEACHER OF THE PIANO-FORTE**

Residence, 84 Pinckney Street.
Sept 16

**ADOLPH BAUMBACH,
TEACHER OF THE PIANO-FORTE.**

Application can be made at Reed's Music-Store, or at the Norfolk House, Roxbury. Sept 9

**H. S. CUTLER,
Organist and Teacher of Music,
MUSIC ROOM UNDER CHURCH OF THE ADVENT.**

Terms \$30.—Address care of Nathan Richardson, 282 Washington St. Sept 9 st

**G. A. SCHMITT,
TEACHER OF MUSIC,**

May be addressed at MR. O. DITSON'S, 115 Washington St., or Mr. RICHARDSON'S, 282 Washington St.

**R. GARBETT,
PROFESSOR OF MUSIC,**

Inform his friends and the public, that, having returned from Europe, he is prepared to give instruction on the Organ, Piano Forte, Violin, Violoncello, and Contra-Basso: also in Composition and Arrangement. Organs and Piano-Fortes tuned. Music arranged and transposed to order.
Residence, No. 36 Shawmut Avenue. Sept 23 3m

**MRS. ROSA GARCIA DE RIBAS,
TEACHER OF THE**

PIANO-FORTE, SINGING & GUITAR,
2 Seneca St., corner Harrison Avenue.

MR. DE RIBAS will give instruction on the Oboe and Flute. Also MUSIC ARRANGED, TRANSPOSED, &c.

**J. TRENKLE,
TEACHER OF THE PIANO-FORTE,**

Residence No. 56 Kneeland Street.
No. 21 School St.

